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Contemporary British Art

CONTEMPORARY BRITISH ART

from the collections of the Arts Council and the British Council

New Burlington Galleries, November - December 1949

FOREWORD

ATTENTION HAS recently been called in the Press to the acute shortage of exhibition galleries in London which has been so keenly felt since the war. In particular there is need for a new gallery in which temporary exhibitions both large and small can be shown without causing disturbance to the national collections whose generous hospitality in recent years has slowed down their own programmes of rearrangement and repair. Without this co-operation the Arts Council's exhibitions of *French Tapestries*, *Drawings from the Albertina*, the paintings and drawings of *Van Gogh*, and more recently the *Masterpieces from Munich* and the *Art Treasures from Vienna* could never have been shown. These exhibitions have attracted a total of just under one million visitors.

There have also been a number of other exhibitions of importance and interest, which in almost any other European capital would have been shown in a building centrally placed and specially designed and equipped for visiting exhibitions.

The Arts Council, therefore, has not hesitated, as a temporary expedient, and one which is in no way a permanent solution of the difficulty, to seize the opportunity of restoring the New Burlington Galleries to their original function. With the consent of the former occupiers the original name is perpetuated. Before the war the Galleries were the scene of many memorable exhibitions, and we hope that a not less interesting chapter in their history is now opening. It is also the Council's intention to put these Galleries at the disposal of Art Societies and other bodies connected with the Arts, who today find it increasingly difficult to secure premises for their activities.

It is now nearly ten years since this Gallery was last used for its appointed purpose, and a complete scheme of redecoration and relighting has been undertaken by H.M.'s Ministry of Works, and to all those concerned we express our thanks for their sympathetic understanding of the many problems involved.

ERNEST POOLEY

INTRODUCTION

THE NEW BURLINGTON GALLERIES were the scene of many important art exhibitions between the two wars. There were the annual exhibitions of well-known societies such as the New English Art Club and the London Group, the one-man shows—Christopher Wood's was memorable—and the sensational Surrealist exhibition of 1936 and the exhibition of works by the so-called 'decadent' German artists. The galleries were closed in the early years of the war and are now, after an interval of nearly ten years, restored to their proper purpose. It is, therefore, appropriate that the subject of this exhibition which marks the reopening of rooms so closely associated with current movements in art should be paintings and drawings by modern British artists, and almost entirely by living artists. One important limitation has governed the choice of pictures, namely the decision to draw only on the permanent collections of the Arts Council and the British Council.

Both Councils regard it as part of their duty to acquire contemporary works of art, in order to meet the continuous demand for them in this country and abroad. It is no longer possible or right to depend wholly on the generosity of private owners for loans, and it will hardly be denied that the purchase of works by two State-supported bodies does not come amiss at a time when the artist must depend more and more on public rather than private patronage for his very existence.

The choice of works is further limited by the absence of a number of pictures and pieces of sculpture which are now in circulation and therefore being used for their accredited purpose of showing modern British art in fulfilment of a growing volume of demands in Great Britain and in all parts of the world. Thus there is no sculpture by Henry Moore and only a single watercolour by Paul Nash, because two important one-man shows by these artists are at the moment being toured by the British Council in Europe and Canada respectively. It is, however, hoped that even with these and other omissions the material that is now available will provide an exhibition of a not unworthy standard, and give a fair impression of what is best in contemporary British painting and drawing. We are most grateful to the British Council for their willing and valued co-operation in this exhibition which gives it increased variety and strength.

PHILIP JAMES

CATALOGUE

(Note: The measurements given are of the sight sizes, height preceding width)

OIL PAINTINGS

LEONARD APPELBEE, b. 1914

1. *Barns in a Field*
   Oil on canvas, 19¾ × 23¾ in
   Signed: *Leonard Appelbee* 1940
   Arts Council Collection

MICHAEL AYRTON, b. 1921

2. *Full Moon*
   Oil on canvas, 32¼ × 48½ in
   Signed: *Michael Ayrton* 1948-49
   British Council Collection

KEITH BAYNES, b. 1887

3. *Château Loches*
   Oil on canvas, 27½ × 35½ in
   Signed: *Keith Baynes* 1948
   Arts Council Collection

WILLIAM COLDSTREAM, b. 1908

4. *St. Nicholas Cole Abbey, London* (1946)
   Oil on canvas, 19½ × 24 in
   British Council Collection
   PLATE VIII

5. *Cripplegate* (1949)
   Oil on canvas, 30 × 36 in
   Arts Council Collection

ROBERT COLQUHOUN, b. 1914

6. *Seated Woman with a Cat*
   Oil on canvas, 37½ × 29 in
   Signed: *Colquhoun* '46
   Arts Council Collection
   PLATE I

7. *The Students* (1947)
   Oil on canvas, 30 × 24 in
   Signed: *Colquhoun*
   British Council Collection

ROGER DE GREY, b. 1918

8. *Allotments* (1948)
   Oil on canvas, 19 × 29 in
   Signed: *de G*
   Arts Council Collection

H. E. DU PLESSIS, b. 1894

9. *The Bookcase* (1948)
   Oil on canvas, 19⅛ × 23½ in
   Signed: *du Plessis*
   Arts Council Collection

LUCIEN FREUD, b. 1922

10. *Girl With Roses* (1947-48)
    Oil on canvas, 41 × 29⅝ in
    British Council Collection

CHARLES GINNER, A.R.A., b. 1878

11. *The Rib, Standon* (1939)
    Oil on canvas, 17¼ × 21 in
    Arts Council Collection

SPENCER GORE, 1878-1914

12. *Mornington Crescent*
    Oil on canvas, 20 × 24¼ in
    British Council Collection

LAWRENCE GOWING, b. 1918

13. *Miss Baker* (1948)
Oil on canvas, 29½×21½ in
Arts Council Collection

JOSEF HERMAN, b. 1911

14. *The Welsh Miner*
Oil on canvas, 30½×22¼ in
Arts Council Collection

IVON HITCHENS, b. 1893

15. *Tangled Pool* (1946)
Oil on canvas, 19½×40½ in
Signed: *Hitchens*
British Council Collection

16. *Lilies and Purple Poppy*
Oil on canvas, 19⅜×32⅜ in
Signed: *Hitchens*
Arts Council Collection

HENRY LAMB, A.R.A., b. 1883

17. *Marion*
Oil on canvas, 15¾×11¾ in
Signed: *Lamb '46*
Arts Council Collection

LYNTON LAMB, b. 1907

18. *Sandon Place* (1949)
Oil on canvas, 19½×26¾ in
Signed: *L.L.*
Arts Council Collection

ROBERT MACBRYDE, b. 1913

19. *Still Life With Mandolin*
Oil on canvas, 20⅛×30½ in
Signed: *MacBryde*
British Council Collection

ROBERT MEDLEY, b. 1905

20. *Ulysses and Penelope*
Oil on canvas, 19⅝×23½ in
Signed: *C. R. O. M.*—47
Arts Council Collection

BEN NICHOLSON, b. 1894

21. *Still Life With Fruit* (1924)
Oil on canvas, 21¾×24 in
British Council Collection

22. *Still Life* (1931-36)
Oil on canvas, 27×31 in
British Council Collection

23. *Still Life*
Pencil and oil on canvas, 15¾×19⅞ in
Signed on the back: *Ben Nicholson* 1946
Arts Council Collection

24. *Still Life* (*Green and Brown*) (November 1947)
Oil on canvas, 18⅛×23 in
British Council Collection
PLATE V

SIR WILLIAM NICHOLSON, 1872-1949

25. *Sun Fish*
Oil on canvas, 19¼×25⅛ in
Signed: *Nicholson*
Arts Council Collection (Given by the Contemporary Art Society)

26. *Cumberland Hills* (1946)
Oil on board, 18⅛×17¾ in
Arts Council Collection

VICTOR PASMORE, b. 1908

27. *Portrait of a Girl* (1941)
Oil on canvas, 24×20 in
Signed: *VP*
Arts Council Collection
PLATE III

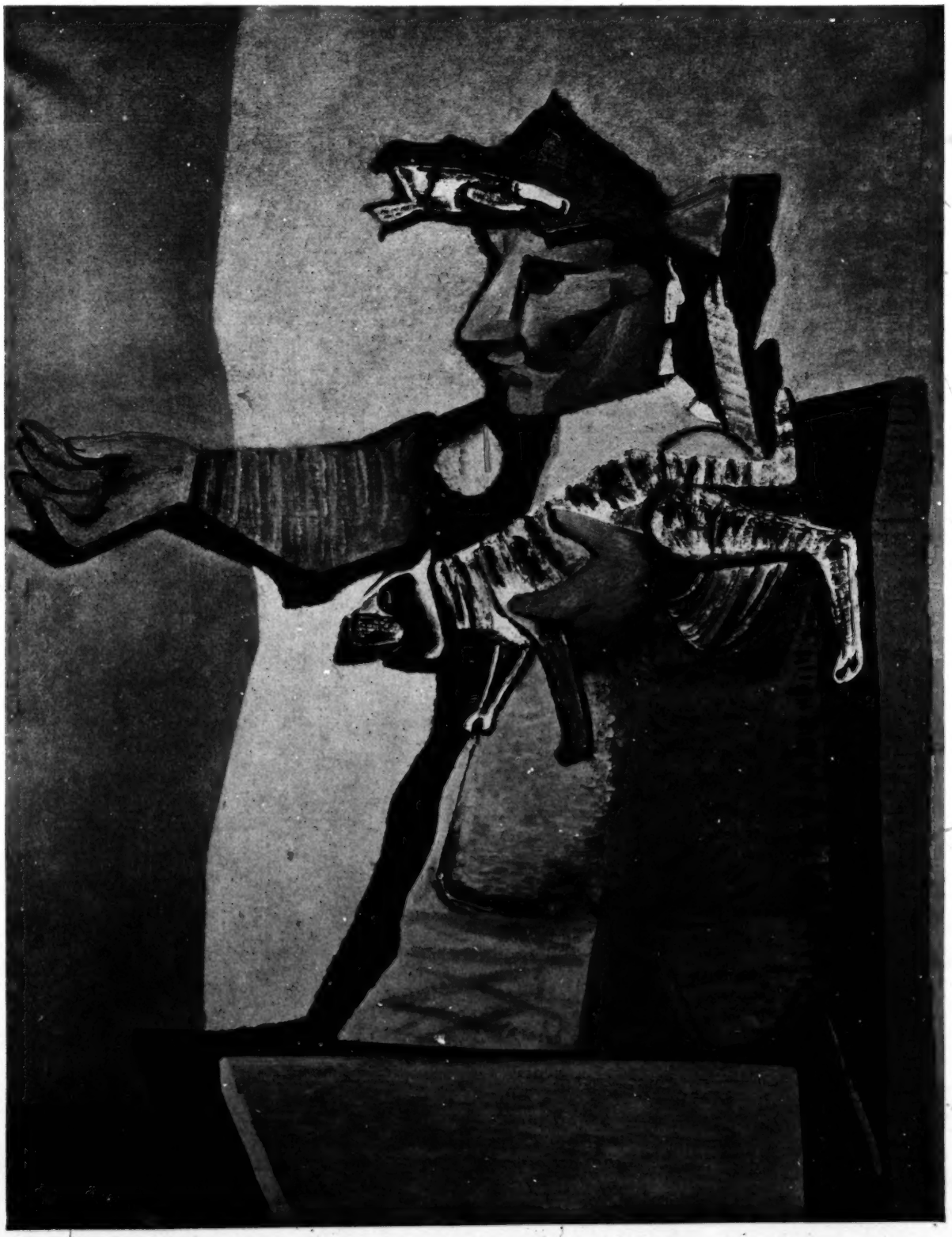

PLATE I: *Robert Colquhoun*: Seated Woman with a Cat

PLATE II: *Walter Richard Sickert:* The Blue Hat

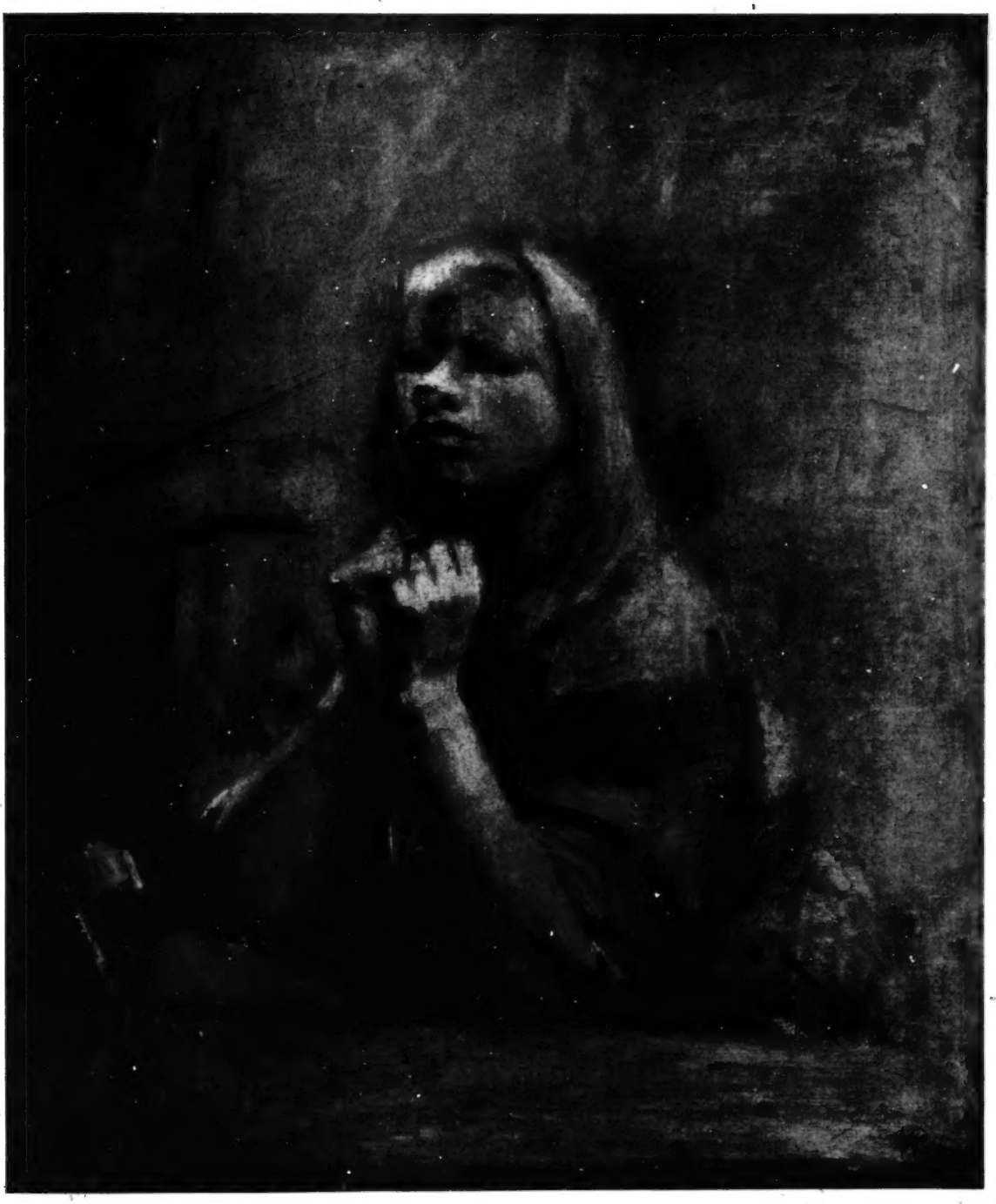

PLATE III: *Victor Pasmore:* Portrait of a Girl

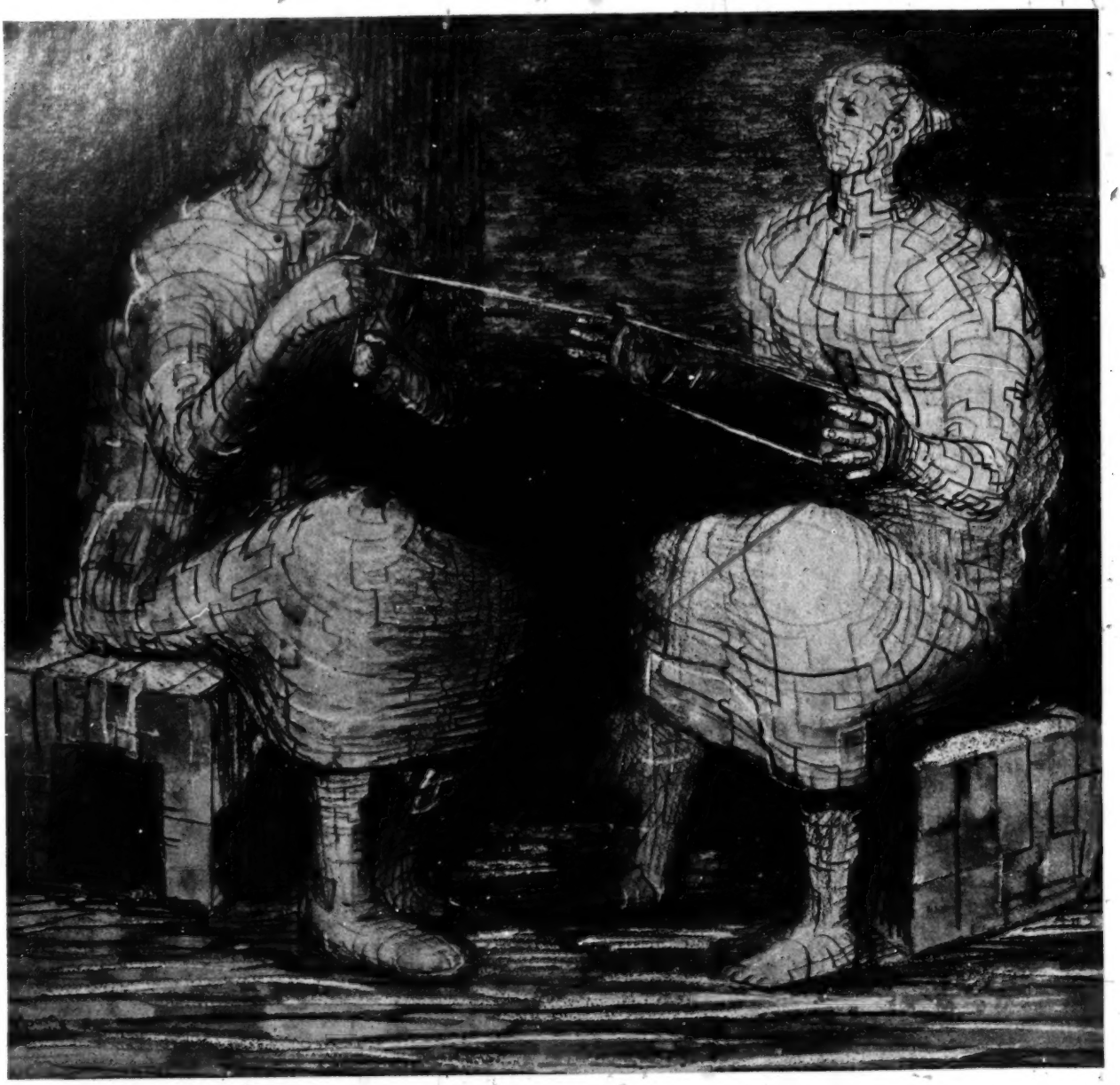

PLATE IV: *Henry Moore:* Women Winding Wool

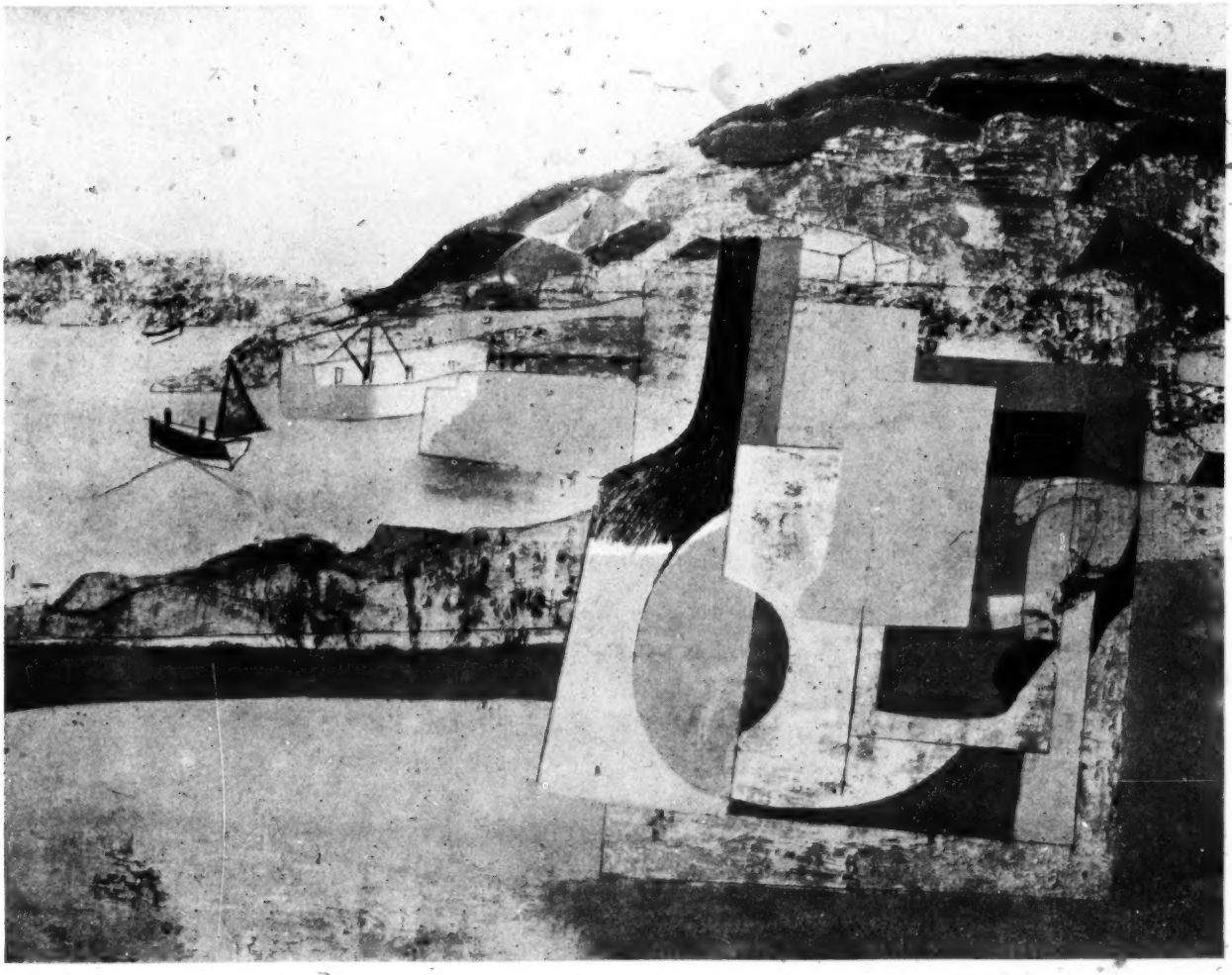

PLATE V: *Ben Nicholson:* Still Life (Green and Brown)

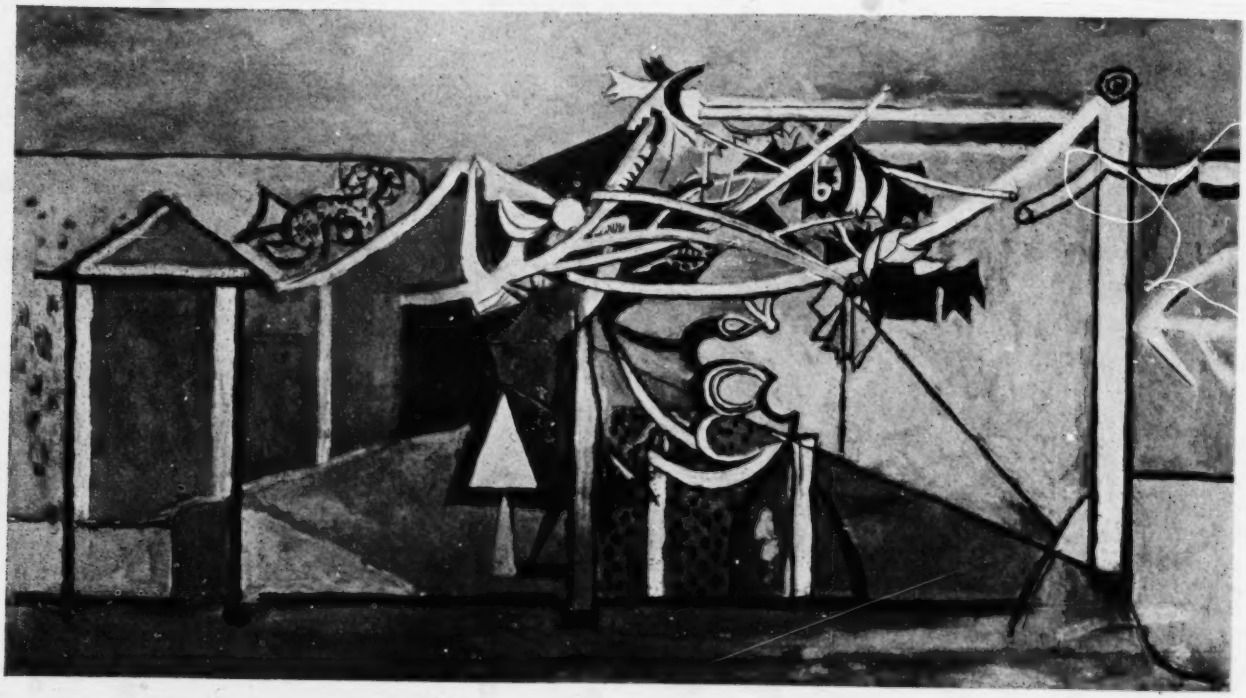

PLATE VI: *Graham Sutherland:* Large Vine Pergola, No. 2

PLATE VII: *John Minton*: Surrey Landscape

PLATE VIII: *William Coldstream:* St. Nicholas Cole Abbey: 1946

CERI RICHARDS, b. 1903

28. *Rocks* (1942)
Oil on canvas, 24½ × 29⅝ in
Arts Council Collection

29. *The Red Skirt*
Oil on canvas, 53½ × 36⅜ in
Signed: *Ceri Richards* '48
Arts Council Collection

CLAUDE ROGERS, b. 1907

30. *The Cottage Bedroom*
Oil on canvas, 24 × 29½ in
Signed: *Rogers* '44
Arts Council Collection

WILLIAM SCOTT, b. 1913

31. *The Frying Pan*
Oil on canvas, 21 × 25 in
Signed: *W. Scott*
Arts Council Collection

WALTER RICHARD SICKERT, 1860-1942

32. *A Dancer in a Green Dress, Marie*
Oil on canvas, 19½ × 15⅛ in
British Council Collection

33. *The Blue Hat* (*ca.* 1913)
Oil on canvas, 17⅛ × 14½ in
Signed: *Sickert*
British Council Collection
PLATE II

MATTHEW SMITH, b. 1879

34. *Nude, Fitzroy Street, No.* 2 (1916)
Oil on canvas, 40 × 30 in
Signed: *M.S.*
British Council Collection

35. *A Winding Road, Cornish Landscape* (1920)
Oil on canvas, 20½ × 25¼ in
British Council Collection

36. *Couleur de Rose* (1924)
Oil on canvas, 21 × 28½ in
Signed: *M.S.*
British Council Collection

37. *Still Life* (Paris 1925)
Oil on canvas, 15 × 18½ in
British Council Collection

RUSKIN SPEAR, A.R.A., b. 1911

38. *Woman in a Red Jumper* (1948)
Oil on canvas, 22 × 14¾ in
Arts Council Collection

GRAHAM SUTHERLAND, b. 1903

39. *Crucifixion* (1947)
Oil on pasteboard, 40 × 47⅛ in
British Council Collection

40. *Large Vine Pergola, No.* 2
Oil on canvas, 37⅜ × 68⅛ in
Signed: *Sutherland* '48
British Council Collection
PLATE VI

41. *Palm on a Wall* (1948)
Oil on plywood, 11⅜ × 19¼ in
British Council Collection

GEOFFREY TIBBLE, b. 1909

42. *Music Room* (1948)
Oil on canvas, 53 × 42¼ in
Signed: *Tibble*
Arts Council Collection

JULIAN TREVELYAN, b. 1910

43. *High Tide, Chiswick Reach*
Oil on canvas, 25½×31¼ in
Signed: *Trevelyan* '47
Arts Council Collection

JOHN TUNNARD, b. 1900

44. *Project*
Oil on canvas, 30×40 in
Signed: *John Tunnard* '46
British Council Collection

WATERCOLOURS AND DRAWINGS

EDWARD ARDIZZONE, b. 1900

45. *Tradesmen's Wives at the Shirland*
Gouache, 12½×19¼ in
Arts Council Collection

EDWARD BAWDEN, A.R.A., b. 1903

46. *After the Fire*
Pen and ink, gouache and wash, 18×22 in
Signed: *Edward Bawden* 1948
Arts Council Collection

47. *A Dry Moat*
Pen and ink and watercolour, 18×21⅞ in
Signed: *Edward Bawden* 1948
British Council Collection

PHILIP CONNARD, R.A., b. 1875

48. *Barges at Anchor*
Watercolour, 7⅛×10⅞ in
Signed: *Philip Connard*
British Council Collection

49. *Upper Thames*
Pencil and watercolour, 8⅜×11⅛ in
Signed: *Philip Connard*
British Council Collection

HAROLD GILMAN, 1876-1919

50. *Woman Combing Her Hair*
Pen and ink and red and black chalk, 11½×8⅜ in
Signed: *H. Gilman*
Arts Council Collection

DUNCAN GRANT, b. 1885

51. *Landscape*
Watercolour, 20×26½ in
Arts Council Collection

BARBARA HEPWORTH, b. 1903

52. *Turning Form*
Pencil and gouache, 15½×11 in
Signed: *Barbara Hepworth* 1946
British Council Collection

53. *Reconstruction*
Pencil, crayon and watercolour on prepared surface, 11¼×18 in
Signed: *Barbara Hepworth* 9/12/47
Arts Council Collection

FRANCES HODGKINS, 1870-1947

54. *Spanish Pottery*
Watercolour, 15½×21 in
Signed: *Frances Hodgkins*
British Council Collection

J. D. INNES, 1887-1914

55. *Arenig*
Pencil and watercolour, 12×17½ in
Signed: *J. D. Innes* 1911
Arts Council Collection

GWEN JOHN, 1876-1939

56. *Head of a Woman*
Pencil and wash, 6⅞×6⅞ in
Signed: *Gwen John*
British Council Collection

DAVID JONES, b. 1895

57. *Curtained Outlook* (1932)
Watercolour, 30½×21½ in
British Council Collection

58. *Tree Trunks and Shed*
Pencil, crayons and watercolour, 23¾×18¾ in
Signed: *David Jones/Feb.-March* '48
Arts Council Collection

59. *The Lord of Venedotia*
Chalk, pencil and pastel, 22×17 in.
Signed: *Dafydd Ab Jago me fecit, Calan Mai* 1948
British Council Collection

WYNDHAM LEWIS, b. 1884

60. *Two Women*
Pencil, pen and ink and wash, 19×24¾ in
Signed: *Wyndham Lewis*, 1912
Arts Council Collection

61. *Red Nude*
Pencil and watercolour, 22½×16½ in
Signed: *Wyndham Lewis* 1919
British Council Collection

JOHN MINTON, b. 1917

62. *Surrey Landscape*
Pen and Indian ink and wash, 21½×29½ in
Signed: *John Minton* 1944
Arts Council Collection
PLATE VII

HENRY MOORE, b. 1898

63. *Woman Seated, Reading* (1925)
Chalk, pen and watercolour, 17½×13 in
British Council Collection

64. *Mother and Child on a Sofa*
Chalk, pen and watercolour, 14⅞×21⅞ in
Signed: *Moore* '46
British Council Collection

65. *Women Winding Wool*
Chalks and wash, 21½×22½ in
Signed: *Moore* '48
Arts Council Collection
PLATE IV

PAUL NASH, 1889-1946

66. *Nest of the Wild Stones*
Pencil, chalk and watercolour, 14½×21½ in
Signed: *Paul Nash*
Arts Council Collection (Given by Miss A. Welby)

JOHN PIPER, b. 1903

67. *Yarnton Monument, Oxon* (1948)
Watercolour, Indian ink and wax crayon, 17⅞×22⅞ in
Signed: *John Piper*
British Council Collection

68. *Ffynnon Llugwy* (1949)
Gouache, Indian ink and wax crayon, 22⅛×28 in
Signed: *John Piper*
British Council Collection

WALTER RICHARD SICKERT, 1860-1942

69. *Man and Woman Seated on a Bed* (1912)
Black chalk and pen and ink, 14½×9⅞ in
Arts Council Collection

70. *Chagford Churchyard*
Watercolour, 9½×7½ in
Signed: *Sickert - Chagford*
British Council Collection

RANDOLPH SCHWABE, 1885-1948

71. *Blytheburgh*
Pen and watercolour, 10×16 in
Signed: *Blytheburgh* 1935, *R. Schwabe*
British Council Collection

KEITH VAUGHAN, b. 1917

72. *Labourers Lighting Cigarettes*
Chalk, pen and ink and gouache, 20⅞ × 16¾ in
Signed: *Keith Vaughan* 1946
Arts Council Collection

BRYAN WYNTER, b. 1915

73. *Foreshore With Gulls*
Watercolour, 11½ × 17¾ in
Signed: *Wynter* '49
British Council Collection

SCULPTURE

FRANK DOBSON, A.R.A., b. 1888

74. *Portrait Bust of Lydia Lopokova (Lady Keynes)*
Bronze, 18 in high
Arts Council Collection

Shenval Press